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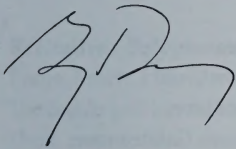
As we approach the close of our 75th Anniversary Season, there has never been more to celebrate. Since we opened this season with the success of Street Pianos Boston, we've been pleased to offer you some of the world's greatest performers in Boston's finest concert halls.

We're so glad you've joined us for the East Coast premiere and Celebrity Series co-commission of Mark Morris's *Acis and Galatea*.

And, as a year-end "bookend" to Street Pianos Boston, Celebrity Series is in the midst of closing the season with a public dance spectacular in Copley Square, *Le Grand Continental**, May 16-18. Featuring both professional and amateur Bostonians dancing in a 30-minute choreographed celebration, these public performances are bringing dance to the streets and exemplifying the spirit of our great city.

As I reflect on this anniversary season, I recognize the outstanding artists who have graced our stages, but I also thank you, our audiences, for supporting the mission of the Celebrity Series for these past 75 years. With your ongoing support, we can continue to bring the performing arts to life for future generations of arts lovers.

Thank you for being a part of the Celebrity Series...enjoy the show!



Gary Dunning
President and Executive Director
Celebrity Series of Boston

Acis and Galatea

*Libretto by John Gay, with
Alexander Pope and John Hughes*

ACT I

Sinfonia - Chorus

O the pleasure of the plains!
Happy nymphs and happy swains,
Harmless, merry, free and gay,
Dance and sport the hours away.
For us the zephyr blows,
For us distills the dew,
For us unfolds the rose,
And flow'rs display their hue.
For us the winters rain,
For us the summers shine,
Spring swells for us the grain,
And autumn bleeds the vine.
O the pleasure ...

Recitative - Galatea

Ye verdant plains and woody mountains,
Purling streams and bubbling fountains,
Ye painted glories of the field,
Vain are the pleasures which we yield;
Too thin the shadow of the grove,
Too faint the gales to cool my love.

Air - Galatea

Hush, ye pretty warbling choir!
Your thrilling strains
Awake my pains,
And kindle fierce desire.
Cease your song, and take your flight,
Bring back my Acis to my sight!
Hush, ye pretty ...

Air - Acis

Where shall I seek the charming fair?
Direct the way, kind genius of the
mountains!
O tell me, if you saw my dear,
Seeks she the groves, or bathes in crystal
fountains?
Where shall I seek ...

Recitative - Damon

Stay, shepherd, stay!
See, how thy flocks in yonder valley stray!
What means this melancholy air?
No more thy tuneful pipe we hear.

Air - Damon

Shepherd, what art thou pursuing?
Heedless running to thy ruin;
Share our joy, our pleasure share!
Leave thy passion till tomorrow,
Let the day be free from sorrow,
Free from love, and free from care!
Shepherd ...

Recitative - Acis

Lo! here my love! Turn Galatea,
hither turn thine eyes;
See, at thy feet the longing Acis lies!

Air - Acis

Love in her eyes sits playing,
And sheds delicious death;
Love on her lips is straying
And warbling in her breath!
Love on her breast sits panting,
And swells with soft desire;
No grace no charm is wanting,
To set the heart on fire.
Love in her eyes ...

Recitative - Galatea

Oh! didst thou know
the pains of absent love,
Acis would ne'er from Galatea rove.

Air - Galatea

As when the dove
Laments her love,
All on the naked spray;
When he returns,
No more she mourns,
But love the live-long day.
Billing, cooing, panting, wooing,
Melting murmurs fill the grove,

Melting murmurs, lasting love.

As when ...

Duet - Galatea and Acis

Happy we!

What joys I feel!

What charms I see!

Of all youth, thou dearest boy!

Of all nymphs, thou brightest fair!

Thou all my bliss, thou all my joy!

Chorus

Happy we!

What joys I feel!

What charms I see!

ACT II

Introduction

Chorus

Wretched lovers! Fate has passed

This sad decree: no joy shall last.

Wretched lovers, quit your dream!

Behold the monster Polypheme!

See what ample strides he takes!

The mountain nods, the forest shakes:

The waves run frightened to the shores:

Hark, how the thund'ring giant roars!

Recitative - Polyphemus

I rage, I melt, I burn!

The feeble god has stabb'd me to the heart.

Thou, trusty pine,

Prop of my god-like steps, I lay thee by!

Bring me a hundred reeds of
decent growth,

To make a pipe for my capacious mouth;

In soft enchanting accents let me breathe

Sweet Galatea's beauty, and my love.

Air - Polyphemus

O ruddier than the cherry,

O sweeter than the berry,

O nymph more bright

Than moonshine night,

Like kidlings blithe and merry!

Ripe as the melting cluster,

No lily has such lustre;

Yet hard to tame

As raging flame

And fierce as storms that bluster!

O ruddier ...

Recitative

Polyphemus

Whither, fairest, art thou running,

Still my warm embraces shunning?

Galatea

The lion calls not to his prey,

Nor bids the wolf the lambkin stay.

Polyphemus

Thee, Polyphemus, great as Jove,

Calls to empire and to love,

To his palace in the rock,

To his dairy, to his flock,

To the grape of purple hue,

To the plum of glossy blue,

Wildings, which expecting stand,

Proud to be gather'd by thy hand.

Galatea

Of infant limbs to make my food,

And swill full draughts of human blood!

Go, monster! bid some other guest:

I loathe the host, I loathe the feast!

Air - Polyphemus

Cease to beauty to be suing,

Ever whining love disdaining.

Let the brave their aims pursuing,

Still be conq'ring, not complaining.

Cease to beauty ...

Air - Damon

Would you gain the tender creature,
Softly, gently, kindly treat her:
Suff'ring is the lover's part.
Beauty by constraint possessing
You enjoy but half the blessing,
Lifeless charms without the heart.
Would you...

Recitative - Acis

His hideous love provokes my rage;
Weak as I am, I must engage!
Inspir'd with thy victorious charms,
The god of love will lend his arms.

Air - Acis

Love sounds th'alarm,
And fear is a-flying!
When beauty's the prize,
What mortal fears dying?
In defence of my treasure,
I'd bleed at each vein;
Without her no pleasure
For life is a pain.
Love sounds...

Air - Damon

Consider, fond shepherd,
How fleeting's the pleasure,
That flatters our hopes
In pursuit of the fair!

Recitative - Galatea

Cease, O cease, thou gentle youth,
Trust my constancy and truth,
Trust my truth, and pow'rs above,
The pow'rs propitious still to love!

Trio**Galatea, Acis**

The flocks shall leave the mountains,
The woods the turtle dove,
The nymphs forsake the fountains,
Ere I forsake my love!

Polyphemus

Torture! fury! rage! despair!
I cannot, cannot bear!

Galatea, Acis

Not show'rs to larks so pleasing,
Not sunshine to the bee,
Not sleep to toil so easing,
As these dear smiles to me.

Polyphemus

Fly swift, thou massy ruin, fly!
Die, presumptuous Acis, die!

Recitative - Acis

Help, Galatea! help ye parent gods!
And take me dying to your deep abodes.

Chorus

Mourn, all ye muses! weep all ye swains!
Tune your reeds to doleful strains!
Groans, cries and howlings fill the
neighb'ring shore:
Ah, the gentle Acis is no more!

Solo and Chorus**Galatea**

Must I my Acis still bemoan,
Inglorious crush'd beneath that stone?

Chorus

Cease, Galatea, cease to grieve!
Bewail not whom thou canst relieve.

Galatea

Must the lovely charming youth
Die for his constancy and truth?

Chorus

Call forth thy pow'r, employ thy art,
The goddess soon can heal thy smart.

Galatea

Say what comfort you can find?
For dark despair o'erclouds my mind.

Chorus

To Kindred gods the youth return,
Thro' verdant plains to roll his urn.

Recitative - Galatea

"Tis done: thus I exert my pow'r divine;
Be thou immortal, tho' thou art not mine!

Air - Galatea

Heart, the seat of soft delight,
Be thou now a fountain bright!
Purple be no more thy blood,
Glide thou like a crystal flood.
Rock, thy hollow womb disclose!
The bubbling fountain, lo! it flows;
Through the plains he joys to rove,
Murm'ring still his gentle love.

Chorus

Galatea, dry thy tears,
Acis now a god appears!
See how he rears him from his bed,
See the wreath that binds his head.
Hail thou gentle murm'ring stream,
Shepherds pleasure, muses' theme!
Through the plains still joy to rove,
Murm'ring still thy gentle love.

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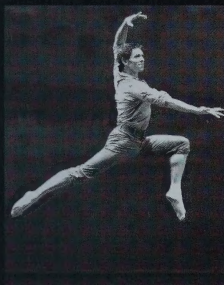
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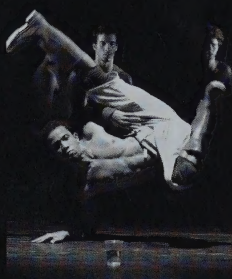
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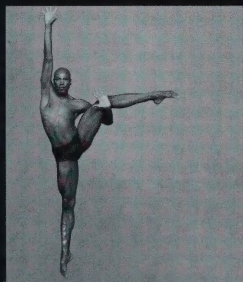
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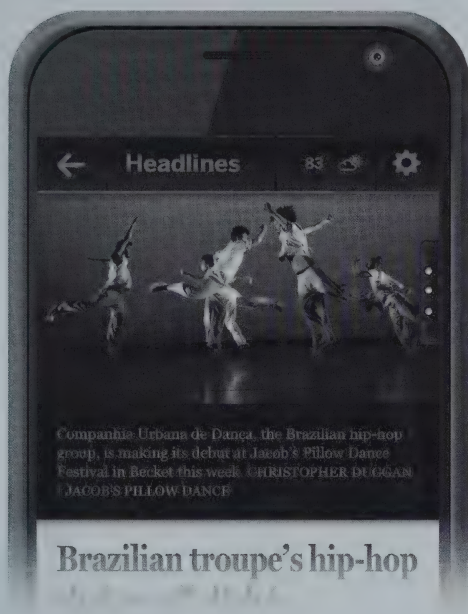
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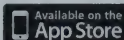
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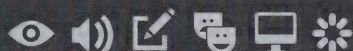
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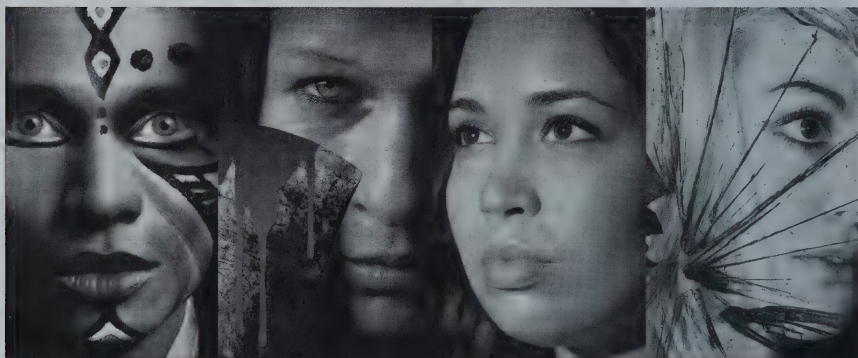
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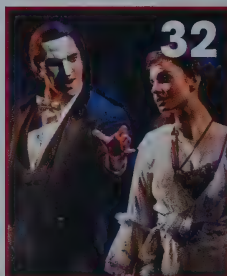
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Carrie Returns

Writer Lawrence D. Cohen brings *Carrie* back from the grave

by Erica Jackson Curran



When the musical *Carrie* first premiered in 1988,

it was an unequivocal flop. Based on Stephen King's novel about a bullied high schooler who uses telekinetic powers to get revenge on her cruel classmates, the show lasted only three days on Broadway. In 2012, an all-new *Carrie* revival premiered to much more favorable reviews at the MCC Theater, and now Boston fans can see the show at SpeakEasy Stage Company. We chatted with Lawrence D. Cohen—the writer of both musicals and the screenplay—about his memories of *Carrie* and how the cult classic has evolved over the years.

Cohen's first *Carrie* encounter: I was working as a reader right out of college to make extra money to pay the rent. ... At one juncture, I came back from lunch and there was a little 200-page typed manuscript with the very unprepossessing title of *Carrie*. I knew no more about it other than that it was written by a first-time novelist who was an English schoolteacher in Maine. I read the first five pages and it was one of those moments when I knew I was really encountering one of the great storytellers—period—of contemporary fiction. And my only question after reading the first five pages was, “Will he be able to continue and hold this narrow tightrope and not let the reader go from his grip till the end?” And amazingly, he accomplished that.

Hanging out with Stephen King: We got off to a really wonderful start because it was his first movie and it was my first movie, and we were young and not so many years out of college when that happened. And we bonded at that point. I had little, if any, idea that of all the projects in the next 40 years [that I would do], that it would end up being one of my, if not the most, defining project of my career. But as it was, that's what it turned out to be. I've done another four or five of his books as adaptations for television or movies since then.

Why *Carrie* still resonates: [Stephen King] put his finger on a common experience that everyone has had, which is the hell of high school. And he did it in the form of a Cinderella-with-a-vengeance fractured fairy tale that spoke to everybody. That general sense of being the outsider and being different was profoundly true as adolescents and as adults for a lot of people. ... And 40 years later, this story is more resonant now than when it was written.

Bouncing back from bullying: I grew up as a bullied kid. I had firsthand experience with it. But it was a secret back then. It wasn't discussed.

It wasn't talked about. Most kids didn't tell their parents or their teachers. And even though there were a lot of people who were experiencing it, it operated under the radar. What has happened in the subsequent 40 years is—in large part, due to the internet, but also due to the way our culture has changed—bullying is there front and center as an issue and it is resonant in ways that Steve just turned out to be the most prescient of writers. He put his finger on something—like all great fables and stories—that only takes on new and different meanings as the years go by. So, 40 years later, it's a part of our culture, in its DNA.

“[King] put his finger on a common experience that everyone has had, which is the hell of high school. And he did it in the form of a Cinderella-with-a-vengeance fractured fairy tale that spoke to everybody.”

On the original musical co-produced by the Royal Shakespeare Company in 1988: The show, first in Stratford and then in New York, had almost no resemblance to the piece that was in our minds. Meaning, he [director Terry Hands] didn't get musicals, he didn't get America, he didn't like high school. ... We were dealing with a director who was basically used to dealing with, by and large, dead playwrights. So with

all the notes and all the ranting and all the pleading, nothing about the show changed whatsoever. It was a very schizoid experience.

Thoroughly modern *Carrie*: There has been discussion about whether it's a musical that's set in a particular time period, and the answer to all of us was, it needs to be set now, it needs to sound like now, the kids need to talk like now, and in order for the experience to have the kind of impact that it's been having on audiences, that's what our job was.

IF YOU GO: *Carrie the Musical* presented by *SpeakEasy Stage Company*. May 10–June 7. *Stanford Calderwood Pavilion, Boston Center for the Arts*, 539 Tremont St., 617-933-8600, speakeasystage.com.

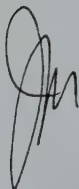
Dear Friends,

Welcome to the Citi Performing Arts Center Shubert Theatre for the East Coast premiere of *Acis and Galatea*, by director and choreographer Mark Morris and the Mark Morris Dance Group. Co-commissioned by Celebrity Series of Boston and based on Ovid's poem *Metamorphoses*, it is known as one of the greatest pastoral operas with music composed by Handel in 1718 and arranged by Mozart in 1788.

For this production, Morris has collaborated with Boston's Handel and Haydn Society Period Instrument Orchestra and Chorus, conducted by Nicholas McGegan. Celebrated visual artists and designers such as Adrienne Lobel, Isaac Mizrahi and Michael Chybowski, as well as four world renowned vocal soloists, present a bold, new interpretation of this epic tale set along the banks of the Mediterranean Sea.

Citi Center is proud to celebrate Celebrity Series of Boston's anniversary season marking 75 years of bringing unparalleled, timeless performances to Boston's stages, many in Citi Center's historic theatres. Celebrity Series' landmark season will end with *Le Grand Continental*, a grand finale outdoor celebration featuring over 200 dancers on May 18th.

From a poem written 1,200 years ago to an exciting, reimagined performance starting in minutes, *Acis and Galatea* has endured, evolved and entertained for centuries. We hope you enjoy this illuminated musical classic and join us in applauding our partner, Celebrity Series of Boston, on a spectacular anniversary season.



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Acis and Galatea

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Music by George Frideric Handel, arr. by Wolfgang Amadeus Mozart

Libretto by John Gay, with Alexander Pope and John Hughes

Nicholas McGegan, conductor

Mark Morris, director and choreographer

Adrianne Lobel, scenic design

Isaac Mizrahi, costume design

Michael Chybowski, lighting design

CAST

Sherezade Panthaki, soprano (*Galatea*)

Thomas Cooley, tenor (*Acis*)

Zach Finkelstein, tenor (*Damon*)

Douglas Williams, bass-baritone (*Polyphemus*)

DANCERS

Chelsea Lynn Acree, Sam Black, Rita Donahue, Domingo Estrada, Jr.,
Benjamin Freedman, Lesley Garrison, Lauren Grant, Brian Lawson, Aaron Loux,
Laurel Lynch, Stacy Martorana, Dallas McMurray, Maile Okamura,
Brandon Randolph, Billy Smith, Noah Vinson, Jenn Weddel, Michelle Yard

Handel and Haydn Society Period Instrument Orchestra and Chorus

Harry Christophers, artistic director

*The edition of Acis and Galatea used in these performances is published by
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SYNOPSIS

*Acis is in love with Galatea.
The monster, Polyphemus, also loves her.
In a jealous rage, and spurned by Galatea,
Polyphemus hurls a boulder at Acis and mortally wounds him.
Galatea uses her magic powers to change her dead lover
into a stream that will flow eternally.*

—Mark Morris

MARK MORRIS DANCE GROUP

Mark Morris *artistic director*
Nancy Umanoff *executive director*

Chelsea Lynn Acree Sam Black Rita Donahue Domingo Estrada, Jr. Benjamin Freedman*
Lesley Garrison Lauren Grant Brian Lawson Aaron Loux Laurel Lynch Stacy Martorana
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*apprentice

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MARK MORRIS was born on August 29, 1956, in Seattle, where he studied with Verla Flowers and Perry Brunson. In the early years of his career, he performed with the companies of Lar Lubovitch, Hannah Kahn,

Laura Dean and Eliot Feld, and the Koleda Balkan Dance Ensemble. He formed the Mark Morris Dance Group (MMDG) in 1980, and has since created more than 130 works for the company. From 1988 to 1991, he was Director of Dance at Brussels' Théâtre Royal de la Monnaie, the national opera house of Belgium. In 1990, he founded the White Oak Dance Project with Mikhail Baryshnikov. Much in demand as a ballet choreographer, Mr. Morris has created 18 ballets since 1986 and his work has been performed by companies worldwide, including San Francisco Ballet, American Ballet Theatre, Ballet du Grand Théâtre de Genève and the Royal New Zealand Ballet. Noted for musicality, Mr. Morris has been described as "undeviating in his devotion to music" (*The New Yorker*). He began conducting performances for MMDG in 2006 and has since conducted at The International Festival of Arts and Ideas, Lincoln Center and BAM (Brooklyn Academy of Music). He served as Music Director for the 2013 Ojai (Calif.) Music Festival. He also works extensively in opera, directing and choreographing productions for the Metropolitan Opera, New York City Opera, English National Opera, The Royal Opera and Covent Garden, among others. He was named a Fellow of the MacArthur Foundation in 1991 and has received 11 honorary doctorates to date. He has taught at the University of Washington, Princeton University and Tanglewood Music Center. He is a member of the American Academy of Arts and Sciences and the American Philosophical Society, and has served as an Advisory Board Member for the Rolex Mentor and Protégé Arts Initiative. Mr. Morris has received the Samuel H. Scripps/American Dance Festival Award for Lifetime Achievement (2007), the Leonard Bernstein Lifetime Achievement Award for the Elevation of Music in Society (2010), the Benjamin Franklin Laureate Prize for Creativity (2012) and Cal Performances Award of Distinction in the Performing Arts (2013). Mr. Morris opened the Mark Morris Dance Center in Brooklyn, New York, in 2001 to provide a home for his company, rehearsal space for the dance community, outreach programs for chil-

dren and seniors, and a school offering dance classes to students of all ages and abilities.

The **MARK MORRIS DANCE GROUP** (MMDG) was formed in 1980 and gave its first concert that year in New York City. The company's touring schedule steadily expanded to include cities in the U.S. and around the world, and in 1986, it made its first national television program for the PBS series "Dance in America." In 1988, MMDG was invited to become the national dance company of Belgium, and spent three years in residence at the Théâtre Royal de la Monnaie in Brussels. The Dance Group returned to the U.S. in 1991 as one of the world's leading dance companies. Based in Brooklyn, New York, MMDG maintains strong ties to presenters in several cities around the world, most notably to its West Coast home, Cal Performances in Berkeley, Calif., and its Midwest home, the Krannert Center for the Performing Arts at the University of Illinois at Urbana-Champaign. MMDG also appears regularly in New York, Boston, Seattle and Fairfax (Va.). The company made its debut at the Mostly Mozart Festival in 2002 and at the Tanglewood Music Festival in 2003, and has since been invited to both festivals annually. From the company's many London seasons, it has received two Laurence Olivier Awards and a Critics' Circle Dance Award for Best Foreign Dance Company. Reflecting Mr. Morris' commitment to live music, the Dance Group has featured live musicians in every performance since the formation of the MMDG Music Ensemble in 1996. MMDG regularly collaborates with renowned musicians, including cellist Yo-Yo Ma, pianist Emanuel Ax, mezzo-soprano Stephanie Blythe and jazz trio The Bad Plus, as well as leading orchestras and opera companies, including the Metropolitan Opera, English National Opera and the London Symphony Orchestra, in addition to today's collaboration with the Handel and Haydn Society period orchestra, chorus and vocal soloists. MMDG frequently works with distinguished artists and designers, including painters Howard Hodgkin and Robert Bordo, set designers Adrienne Lobel and Allen Moyer, costume designers Martin Pakledinaz and Isaac Mizrahi and many others. MMDG's film and television projects include *Dido and Aeneas*, *The Hard Nut*, *Falling Down Stairs*, two documentaries for the U.K.'s South Bank Show and PBS' "Live From Lincoln Center." While on tour, the Dance Group partners with local cultural institutions

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and community organizations to present Access/MMDG, a program of arts and humanities-based activities for people of all ages and abilities. In addition to *Acis and Galatea*, highlights for MMDG's 2014–15 season include a week-long festival at Jacob's Pillow in July 2014 and *MMDG Excursions*, a unique multi-continent tour that will split the dance group in two from October through November. The tour aims to promote cultural exchange and bring diverse communities together around the globe through dance and music. This multifaceted tour will feature a new work by Mark Morris and extensive cross-cultural community and educational programming through Access/MMDG and the U.S. State Department's DanceMotion USASM program.

HANDEL AND HAYDN SOCIETY

Founded in Boston in 1815, the Handel and Haydn Society (H+H) is considered America's oldest continuously performing arts organization. It gave the American premieres of Handel's *Messiah* (1818), Haydn's *Creation* (1819), Verdi's *Requiem* (1878) and Bach's *St. Matthew Passion* (1879), among other masterworks. H+H will celebrate its bicentennial in 2015 with a series of special concerts and initiatives to honor 200 years of music making. Under Artistic Director Harry Christophers' leadership, H+H's mission is to enrich life and influence culture by performing baroque and classical music at the highest levels of artistic excellence, and by providing engaging, accessible and broadly inclusive music education and training activities. H+H is widely known through its local subscription series, tours, concert broadcasts on 99.5 WCRB and National Public Radio and recordings. H+H's first recording with Harry Christophers, *Mozart Mass in C Minor*, was issued in September 2010 on the CORO label. Subsequent releases include *Mozart Requiem* (2011) and *Coronation Mass* (2012), as well as the critically acclaimed *Haydn, Vol. 1* (September 2013) and the best-selling *Joy to the World: An American Christmas* (October 2013). Planned future releases include *Messiah* (2014) and *The Creation* (2015). As a 21st-century performing arts organization, H+H's primary roles are to perform and educate, and to serve as a resource center and community partner. The Karen S. and George D. Levy Education Program, established in 1985, reaches 10,000 children each year in underserved Greater Boston communities. H+H also maintains partnerships with cultural and higher educational institutions.



As he embarks on his fourth decade on the podium, **NICHOLAS MCGEGAN**, hailed as “one of the finest baroque conductors of his generation” (*London Independent*), is increasingly recognized for his probing and revelatory explorations of music of all periods. He has been music director of Philharmonia Baroque Orchestra for 27 years, and was artistic director of the International Handel Festival Göttingen for 20 years (1991–2011). This season is his first as principal guest conductor of the Pasadena Symphony, and in 2014 he becomes Artist in Association with Australia's Adelaide Symphony. His approach to period style—intelligent, infused with joy and never dogmatic—has led to appearances with major orchestras, including the New York, Los Angeles and Hong Kong philharmonics; the Chicago, Milwaukee, St. Louis, Toronto and Sydney symphonies; the Cleveland and the Philadelphia orchestras; and the Northern Sinfonia and Scottish Chamber Orchestra, where his programs often mingle baroque with later works. He is also at home in opera houses, having conducted companies including Covent Garden, San Francisco, Santa Fe and Washington, and he was principal conductor at Sweden's famed Drottningholm Theatre from 1993–1996. The English-born McGegan was educated at Cambridge and Oxford. He was made an Officer of the Most Excellent Order of the British Empire (OBE) “for services to music overseas.” Other awards include the Halle Handel Prize; the Order of Merit of the State of Lower Saxony (Germany); the Medal of Honour of the City of Göttingen; and a declaration of Nicholas McGegan Day by the Mayor of San Francisco in recognition of his work with Philharmonia Baroque. In 2013, he was awarded an honorary degree of Doctor of Music by the San Francisco Conservatory of Music. His extensive discography includes six recent releases on Philharmonia Baroque's label, Philharmonia Baroque Productions (PBP), including Brahms' *Serenades*; Beethoven Symphonies nos. 4 and 7; Berlioz' *Les Nuits d'été* and Handel arias with Lorraine Hunt Lieberson; Haydn Symphonies nos. 88, 101 and 104 (nominated for a Grammy Award); Vivaldi's *The Four Seasons* and other concerti with violinist Elizabeth Blumenstock; and Handel's *Atalanta* featuring soprano Dominique Labelle. Visit Nic McGegan on the web at nicholasmcgegan.com.

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ADRIANNE LOBEL (*Scenic Designer*) began working with Mark Morris in 1986 on *Nixon in China*. Since then she has designed his *L'Allegro, il Penseroso ed il Moderato*, *The Hard Nut*, *The Marriage of Figaro*, *Orfeo ed Euridice*, *Platée* and *King Arthur*. As a stage designer, she has worked in opera, dance, Broadway, Off-Broadway and regional theater in America and in Europe for more than 30 years. Other highlights include *An American Tragedy* at The Met, *The Magic Flute* at Glyndebourne, *Passion* and *A Year with Frog and Toad* on Broadway, and *Così fan tutte* and *The Marriage of Figaro*, directed by Peter Sellars, at Pepsico Summerfare. She has been nominated for many awards and has won the Obie, the Lucille Lortel, The Jefferson and Long Wharf's prestigious Murphy Award. For the last 10 years she has been segueing into life as a painter. Both her theater and her painting work can be viewed at adriannelobel.com.



ISAAC MIZRAHI (*Costume Designer*) has been a leader in the fashion industry for almost 30 years. He is the recipient of many accolades including four Council of Fashion Designers of America Awards. He was the subject and co-creator of *Unzipped*, a documentary following the making of his Fall 1994 ready-to-wear collection. Mr. Mizrahi is currently the head judge on the television series, "Project Runway: All Stars." In September 2012, he launched the Isaac Mizrahi New York collection, available at better department stores nationwide. Previously, in December 2009, he launched his lifestyle collection, Isaac Mizrahi Live!, on QVC. In addition to designing for the luxury and mass markets, Mizrahi has designed costumes for the Mark Morris Dance Group, the Metropolitan Opera, American Ballet Theater, San Francisco Ballet and Opera Theater of St. Louis. Mr. Mizrahi has collaborated with Mark Morris in 15 productions since 1992, including *Platée*, *Falling Down Stairs*, *Orfeo ed Euridice*, *Beaux* for San Francisco Ballet, *Gong* for American Ballet Theatre and *A Choral Fantasy*.



MICHAEL CHYBOWSKI (*Lighting Designer*) has designed the lighting for a wide range of projects and venues. His work has ranged from commercial theater, for the Pulitzer Prize-winning production of *Wit*, to opera productions such as Seattle Opera's *Parsifal*, to a 10-year collaboration with performance artist Laurie Anderson. His designs include *The Lieutenant of Inishmore* by Martin McDonagh; *Moby Dick and Other Stories* with Laurie Anderson; Andre Belgrader's production of *Endgame* (BAM Harvey), *Cymbeline*, *Hair*, *Hamlet* (New York Shakespeare Festival), *The Heart Is a Lonely Hunter* and Isaac Mizrahi's directorial debut of *A Little Night Music* at Opera Theatre of St. Louis. He received American Theatre Wing design awards for his lighting of *Cymbeline* and *Wit*, a Lucille Lortel Award for *The Grey Zone* by Tim Blake Nelson and a 1999 Obie Award for Sustained Excellence. Mr. Chybowski has designed more than 40 pieces for the Mark Morris Dance Group, including *Four Saints in Three Acts* for English National Opera and the films *Dido and Aeneas* and *Falling Down Stairs*. Recent works for MMDG include *A Wooden Tree*, *Crosswalk* and *Jenn and Spencer*, all of which premiered in the 2012–2013 season. He has also designed for several of Morris' works set on other companies, most recently *Beaux* for San Francisco Ballet and *Kammermusik No. 3* for Pacific Northwest Ballet.

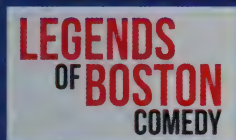


THOMAS COOLEY (*Tenor, Acis*) is quickly establishing an international reputation as a singer of great versatility, expressiveness and virtuosity. This season's highlights include Beethoven's Ninth Symphony with the Copenhagen Philharmonic, Milwaukee Symphony and Bremen Philharmonic; Britten's *War Requiem* with the Grand Philharmonic Choir and Oregon and Indianapolis symphonies; Bob Boles in Britten's *Peter Grimes* with the St. Louis Symphony at Carnegie Hall; the title role in Handel's *Judas Maccabeus* with the Pacific Symphony; the role of the Evangelist in Bach's *St. Matthew Passion* with the Seattle Symphony; the title role in Handel's *Samson* with the American Classical Orchestra at Lincoln Center; the Crown Prince in Puccini's *Silent Night* with the Cincinnati Opera; and



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Tristan in Frank Martin's *Le vin herbé* with the Bergen National Opera. Recent seasons have also included Bach's *Lutheran Masses* with Les Violons du Roy; the Berlioz Requiem at Carnegie Hall; Beethoven's *Missa Solemnis* with the Atlanta Symphony; Handel's *Tamerlano* "Bajazet" at the International Handel Festival Göttingen; and Mozart's *Kronungsmesse*, Honneger's *Le Roi David* and the Mozart Requiem in Amsterdam.



In the short time since leaving his political consulting career, **ZACH FINKELSTEIN** (Tenor, *Damon*), has performed as a soloist at Carnegie Hall, Lincoln Center and BAM (Brooklyn Academy of Music), and premiered a

new work for tenor and orchestra by Prix de Rome winner Jesse Jones. A Vocal Fellow for two summers at Tanglewood, he was singled out as a "remarkable tenor" for his performances in Knussen's *Higglety Pigglety Pop!* at Tanglewood's Festival of Contemporary Music. He made his New York City Opera debut in 2012 as Mambre in Rossini's *Mose in Egitto*, and has previously appeared with MMDG in Satie's *Socrate* and Beethoven's *The Muir* on tour in Pittsburgh, Cleveland, Purchase (N.Y.), Princeton (N.J.) and Fairfax (Va.). Additional MMDG engagements include productions of Stravinsky's *Renard* and Thomson's *Four Saints in Three Acts*. Of particular note were his recent appearances at Trinity Wall Street and Lincoln Center in New York, singing *Messiah* and works of Steve Reich. An American-born Canadian, Mr. Finkelstein holds an Artist Diploma (Voice) from the Royal Conservatory of Music's Glenn Gould School in Toronto and a Bachelor of Arts (Honors) in Political Science from McGill University in Montreal.



The international success of **SHEREZADE PANTHAKI** (Soprano, *Galatea*) has been fueled by superbly honed musicianship; "shimmering sensitivity" (*Cleveland Plain Dealer*); a "radiant" voice (*Washington Post*); and passionately informed interpretations, "mining deep emotion from the subtle shaping of the lines" (*New York Times*). An acknowledged star in the early-music field, Panthaki has developed ongoing collaborations with many of the world's leading interpreters, including Nicholas

McGegan, Simon Carrington, John Scott, Mark Morris and Masaaki Suzuki, with whom she made her New York Philharmonic debut in a program of Bach and Mendelssohn. Highlights of her past and current seasons include Handel's *Messiah* with Bach Collegium Japan in Tokyo; Handel's *Saul* with the Tafelmusik Baroque Orchestra in Toronto; and Orff's *Carmina Burana* with the Houston Symphony. Born and raised in India, Panthaki holds an Artist Diploma from the Yale School of Music and the Yale Institute of Sacred Music, where she won multiple awards, including the prestigious Phyllis Curtin Career Entry Prize. She earned a Master's degree from the University of Illinois. sherezadepanthaki.com.



DOUGLAS WILLIAMS

(Baritone, *Polyphemus*) combines a "formidable stage presence" (*Seattle Times*) with "a bass voice of splendid solidity" (*Music Web International*), making him one of the most appealing

singing actors of the younger generation. He has collaborated with leading conductors including Nicholas McGegan, Helmut Rilling, Sir Neville Marriner, John Nelson and Christoph Rousset, in such prestigious venues as Lincoln Center, the Kennedy Center, Stuttgart's Mozart-Saal and the Frankfurt Alte Oper. Recent appearances include Laurence in Gretry's *Le Magnifique* with Opera Lafayette; Aeneas in *Dido and Aeneas*, and Polyphemus in Handel's *Acis and Galatea*, both with the Boston Early Music Festival; and Purcell's *King Arthur*, with Christophe Rousset and Les Talens Lyriques at Paris's Salle Pleyel. Mr. Williams' "superb sense of drama" (*New York Times*) is as apparent on the concert stage as it is in opera. Highlights include Handel's *Messiah* with the Houston Symphony Orchestra; Beethoven's *Missa Solemnis* with the Cathedral Choral Society; Bach's *St. John Passion* with Les Talens Lyriques; Bach's *St. Matthew Passion* for the Chicago Bach Project with John Nelson and Soli Deo Gloria; Brahms' *German Requiem*, Haydn's *Creation* and Elgar's *Dream of Gerontius*; "Christus" in *St. Matthew Passion* with the St. Thomas Choir of Men and Boys; and the Ojai Music Festival in songs of Cowell and Ives.



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MATTHEW ROSE (*Rehearsal Director*) began his dance training in Midland, Mich., with Linda Z. Smith at the age of 17. After receiving his B.F.A. in Dance from the University of Michigan in 1992, he moved to New York

City. He was a soloist with the Martha Graham Dance Company from 1993–1996, and in 1997 began working with MMDG. After several years of performing full-time with the Dance Group, he began assisting Morris with the creation of new works. He has been the company's rehearsal director since 2006.



CHELSEA LYNN ACREE (*Dancer*) grew up in Baltimore, Md., where she began her dance training with Sharon Lerner, then continued at Carver Center for the Arts and Technology. Since receiving her B.F.A. in

Dance from Purchase College in 2005, she has had the opportunity to work with a variety of

artists including SYREN Modern Dance, Laura Peterson, Hilary Easton + Company and Michael and the Go-Getters. Acree is on the faculty at The School at the Mark Morris Dance Center, where she teaches kids and adults how to move through space. She began working with MMDG in 2007 and joined the company in 2011.



SAM BLACK (*Dancer*) is from Berkeley, Calif., where he began studying tap at the age of 9 with Katie Maltsberger. He received his B.F.A. in Dance from Purchase College and also studied at the Rotterdamse

Dansacademie in the Netherlands. He has performed with David Parker, Takehiro Ueyama and Nelly van Bommel, and currently teaches MMDG master classes and Dance for PD® offered for those with Parkinson's disease. He first appeared with MMDG in 2005 and became a company member in 2007.

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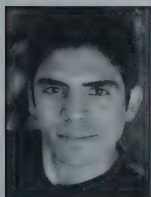
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RITA DONAHUE (*Dancer*) was born and raised in Fairfax, Va., and attended George Mason University. She graduated *magna cum laude* in 2002, receiving a B.A. in English and a B.F.A. in Dance. Donahue danced

with bopi's black sheep/dances by kraig pattersen and joined MMDG in 2003.



DOMINGO ESTRADA, JR. (*Dancer*), a native of Victoria, Tex., studied martial arts and earned his black belt in 1994. He danced ballet folklórico through his church for 11 years. Estrada earned his B.F.A. in Ballet and Modern

Dance from Texas Christian University and had the honor of working with the late Fernando Bujones. During his undergraduate studies, he attended the American Dance Festival where he had the privilege of performing *Skylight*, a classic work by choreographer Laura Dean. He

debuted with MMDG in 2007 and became a company member in 2009.



BENJAMIN FREEDMAN (*Dancer*), from Tampa, began his dance training at Interlochen Arts Academy and North Carolina School of the Arts, where he performed in works by Martha Graham, Jerome Robbins

and Jiří Kylián. At the University of South Florida, he had the opportunity to participate in the reconstruction of Bill T. Jones' *Serenade: the Proposition*. Freedman went on to study at NYU's Tisch School of the Arts where he graduated with a B.F.A. in Dance and an intensive minor in Psychology. At Tisch, he performed in Mark Morris' *Pacific* and also choreographed multiple works for the student company. He has worked with Korhan Basaran, Chihiro Shimizu and DANAKA Dance. He joined MMDG as an apprentice in 2013.

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LESLEY GARRISON (*Dancer*) grew up in Swansea, Ill., and received her early dance training at the Center of Creative Arts in St. Louis and Interlochen Arts Academy in Michigan. She studied at the Rotterdamse Dansacademie

in the Netherlands and holds a B.F.A. from Purchase College, where she received the Modern Dance Faculty Award. She has performed with Erica Essner, Dance Heginbotham, the Kevin Wynn Collection, Neel Verdoorn, Nelly Van Bommel's NØA Dance, Rocha Dance Theater and Sidra Bell Dance New York. She first performed with MMDG in 2007 and became a company member in 2011. Garrison teaches at The School at the Mark Morris Dance Center and for the Dance for PD® program.



LAUREN GRANT (*Dancer*) has danced with MMDG since 1996. Performing leading roles in *The Hard Nut* and *Mozart Dances*, Grant has appeared in more than 40 of Mark Morris' works. She is on the faculty at The School at the Mark Morris Dance Center and frequently leads classes for the company. She also teaches technique and repertory at schools and universities across the U.S. and abroad. Grant has been featured in *Time Out New York*, *Dance* magazine and the book *Meet the Dancers*, and has appeared in a U.K. documentary, *The South Bank Show*, which followed the company in the making and premiere of *Four Saints in Three Acts*. Before joining MMDG, Grant moved to New York City from her hometown of Highland Park, Ill., and earned a B.F.A. from NYU's Tisch School of the Arts. She and her husband David Leventhal (former MMDG dancer) are proud parents of son Zev, born in March 2012.

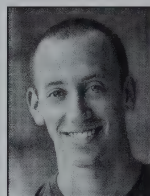
the Mark Morris Dance Center and frequently leads classes for the company. She also teaches technique and repertory at schools and universities across the U.S. and abroad. Grant has been featured in *Time Out New York*, *Dance* magazine and the book *Meet the Dancers*, and has appeared in a U.K. documentary, *The South Bank Show*, which followed the company in the making and premiere of *Four Saints in Three Acts*. Before joining MMDG, Grant moved to New York City from her hometown of Highland Park, Ill., and earned a B.F.A. from NYU's Tisch School of the Arts. She and her husband David Leventhal (former MMDG dancer) are proud parents of son Zev, born in March 2012.



BRIAN LAWSON (*Dancer*) began his dance training in Toronto at Canadian Children's Dance Theatre. There he worked with choreographers such as David Earle, Carol Anderson and Michael Trent. Lawson spent

a year studying at the Rotterdamse Dansacademie in the Netherlands and graduated *summa cum laude* in 2010 from Purchase College, where he was also granted the

President's Award for his contributions to the dance program. Lawson has performed with Pam Tanowitz Dance, Dance Heginbotham and Nelly van Bommel's NØA Dance, among others. He joined MMDG as an apprentice in 2011 and became a company member in 2013.



AARON LOUX (*Dancer*) grew up in Seattle, and began dancing at the Creative Dance Center as a member of Kaleidoscope, a youth modern dance company. He began his classical training at the Cornish

College Preparatory Dance Program and received his B.F.A. from the Juilliard School in 2009. He danced at the Metropolitan Opera and with Arc Dance Company before joining MMDG in 2010.



LAUREL LYNCH (*Dancer*) began her dance training at Petaluma School of Ballet in California. She moved to New York to attend the Juilliard School where she performed works by Robert Battle, Margie Gillis, José

Limón and Ohad Naharin. After graduation, Lynch danced for Dušan Týnek Dance Theatre, Sue Bernhard Danceworks and Pat Catterson. Lynch joined MMDG as an apprentice in 2006 and became a company member in 2007.



STACY MARTORANA (*Dancer*) began her dance training in Baltimore at the Peabody Conservatory. In 2006 she graduated from the University of North Carolina School of the Arts with a B.F.A. in Contemporary

Dance. She has danced with the Amy Marshall Dance Company, the Neta Dance Company, Helen Simoneau Dance, Kazuko Hirabayashi Dance Theater, Daniel Gwirtzman Dance Company and Rashaun Mitchell. From 2009–2011 she was a member of the Repertory Understudy Group for the Merce Cunningham Dance Company. She joined MMDG in 2012.



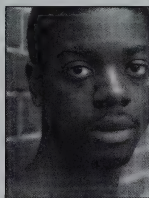
DALLAS McMURRAY (*Dancer*), from El Cerrito, Calif., began dancing at age 4, studying jazz, tap and acrobatics with Katie Maltsberger and ballet with Yukiko Sakakura. He received a B.F.A. in Dance from the California Institute of the Arts. McMurray performed with the Limón Dance Company in addition to works by Jiří Kylián, Alonzo King, Robert Moses and Colin Connor. McMurray performed with MMDG as an apprentice in 2006 and became a company member in 2007.



MAILE OKAMURA (*Dancer*) studied primarily with Lynda Yourth at the American Ballet School in San Diego. She was a member of Boston Ballet II and Ballet Arizona before moving to New York to study modern dance.

Okamura has been dancing with MMDG since 1998. She has also worked with choreographers Neta Pulvermacher, Zvi Gotheiner,

Gerald Casel and John Heginbotham, with whom she frequently collaborates as dancer and costume designer.



BRANDON RANDOLPH (*Dancer*) began his training with the School of Carolina Ballet Theater in Greenville, S.C., under the direction of Hernan Justo. At age 14, he was accepted into the South Carolina Governor's School for the Arts and Humanities, where he studied with Stanislav Issaev and Bobby Barnett. Randolph received his B.F.A. in Dance from Purchase College in 2012. There he had the opportunity to perform with Dance Heginbotham as well as repertory by Stephen Petronio, Lar Lubovitch, Paul Taylor and George Balanchine. Randolph began his apprenticeship with MMDG in 2013.



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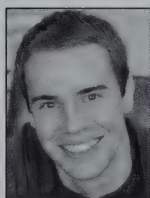
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**BILLY SMITH** (*Dancer*)

grew up in Fredericksburg, Va., and attended George Mason University under a full academic and dance talent scholarship. He graduated magna cum laude in 2007 and received achievement awards in performance, choreography and academic endeavors. While at George Mason he performed the works of Mark Morris, Paul Taylor, Lar Lubovitch, Doug Varone, Daniel Ezralow, Larry Keigwin, Susan Marshall and Susan Shields. Smith's own piece, *3-Way Stop*, was selected to open the 2006 American College Dance Festival Gala at Ohio State University and his original choreography for a production of *Bye Bye Birdie* garnered much critical praise. An actor as well, Smith's regional theater credits include Tulsa in *Gypsy*, Mistoffelees in *Cats* and Dream Curly in *Oklahoma!* Smith danced with Parsons Dance from 2007–2010. He joined MMDG as a company member in 2010.

**NOAH VINSON** (*Dancer*)

received his B.A. in Dance from Columbia College Chicago, where he worked with Shirley Mordine, Jan Erkert and Brian Jeffrey. In New York, he has danced with Teri and Oliver Steele and the Kevin Wynn Collection. He began working with MMDG in 2002 and became a company member in 2004.

**JENN WEDDEL** (*Dancer*)

received her early training from Boulder Ballet Company near where she grew up in Longmont, Colo. She holds a B.F.A. from Southern Methodist University and also studied at Boston Conservatory, Colorado University and The Laban Center in London. Since moving to New York in 2001, Weddel has created and performed with RedWall Dance Theater, Sue Bernhard Danceworks, Venc Dance Trio, Rocha Dance Theater, TEA Dance Company and with various choreographers including Alan Danielson and Ella Ben-Aharon. Weddel performed with MMDG as an apprentice in 2006 and became a company member in 2007.

**MICHELLE YARD** (*Dancer*)

was born in Brooklyn, New York. She began her professional dance training at the NYC High School of the Performing Arts and continued her studies as a scholarship student at Alvin Ailey American Dance Theater. She graduated with a B.F.A. from NYU's Tisch School of the Arts. Yard teaches Pilates as well as master classes for Access/MMDG programs. She joined MMDG in 1997.

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Stage ManagerAnne Dechene
Assistant to Mr. MizrahiDavid Burke

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Candace & William Achtmeyer Chair
Sarah Freiberg
Colleen McGary-Smith

*String players are listed alphabetically
within each section, after the principal*

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Heather Miller Lardin

FLUTE

Christopher Krueger*
Wendy Rolfe

OBOE

Stephen Hammer*
Chair funded in part by Dr. Michael Fisher Sandler
Marc Schachman

CLARINET

Eric Hoeprich*
Diane Heffner

BASSOON

Andrew Schwartz*
Marilyn Boenau

HORN

John Boden*
Grace & John Neises Chair
James Hampson

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Ian Watson*

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Mary Gerbi
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Thea Lobo
Miranda Loud

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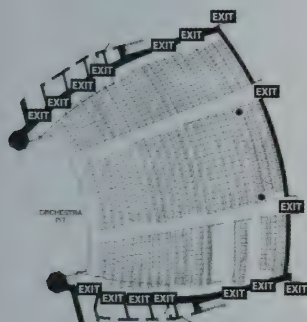
Jonas Budris
Marcio de Oliveira
Thomas Gregg
Randy McGee
Alex Powell
Patrick Waters

BASS

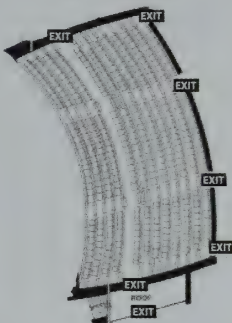
Jonathan Barnhart
Jacob Cooper
Bradford Gleim
Donald Wilkinson

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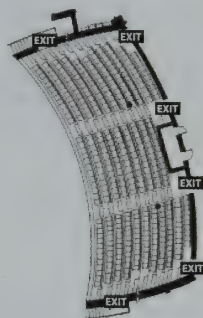
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May-June

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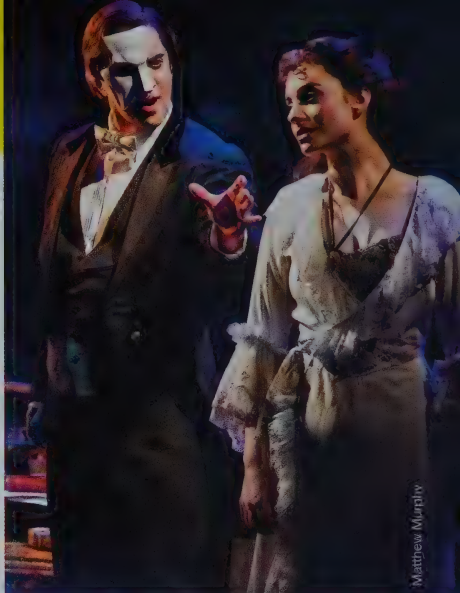
ABE LINCOLN'S PIANO, Cutler Majestic Theatre at Emerson College, 219 Tremont St., 617-824-8400. **May 20-31**. Hershey Felder returns with his latest musical exploration of a turning point in American history. In this intimate one-man piece, Felder weaves together the music of Stephen Foster with the songbook of the American Civil War to share the stories he uncovered after discovering Lincoln's White House piano.

BLUE MAN GROUP, Charles Playhouse, 74 Warrenton St., 800-BLUE-MAN. **Ongoing**. This giddily subversive off-Broadway hit serves up outrageous and inventive theater where three muted, blue-painted performers spoof both contemporary art and modern technology. Wry commentary and bemusing antics are matched only by the ingenious ways in which music and sound are created. The show has recently been updated with new performance pieces and music.

EUGENE ONEGIN, Vakhtangov State Academic Theatre of Russia, Cutler Majestic Theatre at Emerson College, 219 Tremont St., 617-824-8400. **June 6 & 7**. Internationally lauded director Rimas Tuminas stages this acclaimed theatrical adaptation of Alexander Pushkin's timeless novel. This lively production remains faithful to Pushkin's original text infused with Russian and French folk songs and showcases the talents of 45 actors.

THE PHANTOM OF THE OPERA, Boston Opera House, 539 Washington St., 866-523-7469. **June 26-July 20**. Cameron Mackintosh's spectacular new production of Andrew Lloyd Webber's phenomenal musical success makes its Boston debut. Hailed by critics as "bigger and better than ever before," this production boasts many exciting special effects, including the show's legendary chandelier, new scenic and lighting designs, new staging and choreography.

SHEAR MADNESS, Charles Playhouse Stage II, 74 Warrenton St., 617-426-5225. **Ongoing**. It's a day like any other at the Shear Madness salon, when suddenly the lady upstairs gets knocked off. Whodunnit? Join the fun as the audience matches wits with the suspects to catch the killer in this wildly popular comedy.



BEHIND THE MASK: Cameron Mackintosh's new production of Andrew Lloyd Webber's blockbuster *The Phantom of the Opera* makes its Boston debut at the Boston Opera House June 26-July 20.

SONTAG: REBORN, The Builders Association, Paramount Theatre, 559 Washington St., 617-824-8400. **May 6-18**. This intimate and startling portrait traces iconic intellectual Susan Sontag's private life from the age of 14 to her emergence as a world-renowned author and activist.

LOCAL/REGIONAL THEATER

ANYTHING GOES, North Shore Music Theatre, 62 Dunham Road, Beverly, 978-232-7200. **June 3-15**. In Cole Porter's saucy and splendid musical comedy, romance is in the air on the ocean liner *SS American*, but it's far from smooth sailing for the passengers. Will love prevail for a charismatic nightclub singer, a beautiful debutante, her snooty aristocrat fiancé and a stowaway in disguise?

AS YOU LIKE IT, Actors' Shakespeare Project, The Springstep Building, Medford, 866-811-4111. **Through May 18**. Jettisoned from the court, the nascent daughter of the banished duke sheds the bonds of captivity and flees with her cousin and the court fool to the Forest of Arden. Also on the lam: the young hero Orlando, recently smitten by the banished young woman. Together, they and a host of other itinerants roam about this utopian society, free from the enmity at home, seeking romantic fulfillment.

CABARET, Riverside Theatre Works, 45 Fairmount Ave., Hyde Park, 866-811-4111. **May 9-18**. The denizens of the decadent Kit Kat Klub—including a young American writer and a cabaret performer—dance, sing and fall in love as the Nazis rise to power in Kander and Ebb's racy musical.

CARRIE THE MUSICAL, SpeakEasy Stage Company, Roberts Studio Theatre, Calderwood Pavilion at the Boston Center for the Arts, 527 Tremont St., 617-933-8600. **May 9-June 7**. From the classic novel by Stephen King comes the haunting

story of a high-school outcast with extraordinary and terrifying powers, pushed to the brink by the cruelty of her classmates.

THE COMPLETE HISTORY OF COMEDY (ABRIDGED), Merrimack Repertory Theatre, 50 E. Merrimack St., Lowell, 978-654-4678. **Through May 18.** The Reduced Shakespeare Company returns with a brand new comedy about... comedy. As only they can, the RSC deconstruct the history of comedy, debate who is the funniest person to have ever lived, and ask if laughter is the best medicine, will it be covered by Obamacare?

THE DONKEY SHOW, American Repertory Theater, Oberon, 2 Arrow St., Cambridge, 617-547-8300. **Ongoing.** Bringing the ultimate disco experience to Boston, this crazy circus of mirror balls, feathered divas, roller skaters and hustle queens tells the story of *A Midsummer Night's Dream* through great '70s anthems you know by heart.

FREUD'S LAST SESSION, The Cape Playhouse, 820 Main St., Route 6A, Dennis, 877-385-3911. **June 23-July 5.** Just weeks before his death, legendary psychoanalyst Sigmund Freud invites young writer C.S. Lewis to his London study. On the eve of England's entry into World War II, the two brilliant men have a battle of the minds over God, love, sex, music and the meaning of life.

INTO THE WOODS, Lyric Stage Company, 140 Clarendon St., 617-585-5678. **May 9-June 7.** When a baker and his wife learn they've been cursed by a witch, they embark on a quest to reverse the spell. Along the way they encounter an ambivalent Cinderella, an aggressive Red Riding Hood, a rebellious Rapunzel, a too-trusting Jack and a couple of not-so-princely Princes in Stephen Sondheim's musical fairy tale mash-up.

IMAGINING MADOFF, New Repertory Theatre and Boston Center for American Performance, Lane-Comley Studio 210, Boston University Theatre, 264 Huntington Ave., 617-933-8600. **May 28-June 1.** Deborah Margolin's controversial play imagines jail conversations between Ponzi schemer Bernie Madoff and Solomon Galkin, a poet and Holocaust survivor. In a high moral showdown, these two Jewish men banter about women, baseball, the Talmud, human decency, kindness and the story of Abraham and Isaac, revealing much about greed and the forces that led us to the Great Recession.

LEBENSRAUM, Happy Medium Theatre, Factory Theatre, The Piano Factory, 791 Tremont St., 800-838-3006. **May 9-24.** In Israel Horowitz's bold, intelligent drama, three actors play 40 characters dealing with the consequences of the stunning announcement that the German Chancellor, as an act of redemption, has invited six million Jews to Germany and promised them citizenship and jobs.

THE ODD COUPLE, The Cape Playhouse, 820 Main St., Route 6A, Dennis, 877-385-3911. **June 9-21.** In Neil Simon's timeless comedy, fastidious Felix Unger is thrown out by his wife. His only refuge is with his best friend, Oscar Madison, a recently divorced sportswriter whose apartment is a study in slovenly chaos. Friends, yes, but will they ultimately drive each other crazy?

ON THE VERGE, New Repertory Theatre, Charles Mosesian Theater, Arsenal Center for the Arts, 321 Arsenal St., Watertown, 617-923-8487. **May 3-25.** In this hilarious time-travel fantasy, three Victorian-era women set off to explore "Terra Incognita," not realizing that they have warped into 1955 American pop culture. As they tromp through the outback of mid-century America, they face challenges in language rich in word-play and humor.

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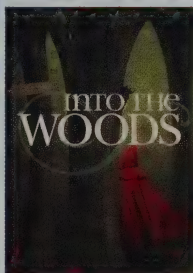
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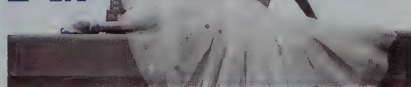


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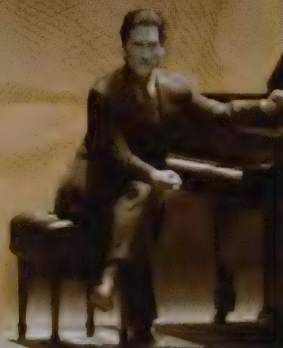
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PATTERN OF LIFE, New Repertory Theatre and Boston Center for American Performance, Lane-Comley Studio 210, Boston University Theatre, 264 Huntington Ave., 617-933-8600. **June 7-22**. The mistaken death of a young boy links two men thousands of miles apart. The first, a drone pilot, tries to fight through a haze of guilt and anxiety, while the second, a Pakistani villager, struggles to comprehend the tragedy and put a face on a faceless enemy. A series of shared dreams lets them begin to see one another, and explore questions of revenge, justice and connection in a time of perpetual warfare.

READER, Flat Earth Theatre, Black Box Theater, Arsenal Center for the Arts, 321 Arsenal St., Watertown, 617-923-8487. **June 13-21**. The government's top censor is confronted with a manuscript that threatens to expose his darkest secrets. In his quest to uncover the story's author, he finds that not only do its words reveal the secrets of his past, but that they may also predict the details of his future.

THE SECRET GARDEN, Stoneham Theatre, 395 Main St., Stoneham, 781-279-2200. **May 15-June 8**. Mary Lennox, a young orphan, is sent to England to live with her reclusive uncle and sickly cousin. When this neglected child discovers an equally neglected garden, she begins to bring life, and a bit of magic, back to both the garden and her uncle's manor in this musical based on the book by Frances Hodgson Burnett.

SILA, Underground Railway Theater, Central Square Theater, 450 Massachusetts Ave., Cambridge, 866-811-4111. **Through May 25**. On Baffin Island in the Canadian territory of Nunavut, eight characters—including a climatologist, an Inuit activist and two polar bears—find their values challenged as they grapple with a rapidly changing environment and world.

SMART PEOPLE, Huntington Theatre Company, Wimberly Theatre, Calderwood Pavilion at the Boston Center for the Arts, 527 Tremont St., 617-933-8600. **May 23-June 29**. Four Harvard intellectuals—a doctor, an actress, a psychologist and a neurobiologist studying the human brain's response to race—search for love, success and identity in a complex world in this world premiere by Lydia R. Diamond.

SOUTH PACIFIC, Reagle Music Theatre, 617 Lexington St., Waltham, 781-891-5600. **June 12-22**. Rodgers and Hammerstein's masterful love story between an Army nurse and a mysterious French planter won 10 Tony Awards and the Pulitzer Prize for drama. Set in an island paradise during World War II, the portrayal of Americans stationed in an alien culture in wartime is as relevant today as when it first thrilled audiences in 1949.

THE TEMPEST, American Repertory Theater, Loeb Drama Center, 64 Brattle St., Cambridge, 617-547-8300. **May 10-June 15**. Experience Prospero's wizardry as never before in this startling production featuring magic created by Teller of legendary duo Penn & Teller. When shipwrecked aristocrats wash up on the shores of Prospero's strange island, they find themselves immersed in a world of trickery and amazement, where Tom Waits' Dust Bowl balladry and Teller's magic animate spirits and monsters.

WAITING FOR GILGAMESH, Fort Point Theatre Channel, Black Box Theater, Arsenal Center for the Arts, 321 Arsenal St., Watertown, 617-923-8487. **June 26-28**. Iraqi playwright Amir Al-Azraki dramatizes the situation before and after the U.S.-led invasion of his country in 2003. Set in an episodic manner, his play encapsulates scenes from the last days of the Iraq-Iran War, a snapshot of operations during Saddam's time, realistic

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pictures from daily life after the 2003 war and an ironic depiction of political and religious debates.

XX PLAYLAB FESTIVAL, Company One, Plaza and Black Box Theatres, Boston Center for the Arts, 539 Tremont St., 617-933-8600. **June 6-8**. This celebration of female playwrights features Miranda Craigwell's *Shelter*—a time-jumping depiction of the mixed community of New Orleans as a storm brews off the Gulf Coast—and Obehi Janice's *Fufu & Oreos*, the story of a 20-something navigating the collision between her Nigerian heritage, her American lifestyle and the loaded promise of Prozac.

DANCE

GEORGE BALANCHINE'S JEWELS, Boston Ballet, Boston Opera House, 539 Washington St., 866-523-7469. **May 22-June 1**. George Balanchine's renowned tour de force is a vibrant and elegant evening featuring *Emeralds*, set to music by Gabriel Fauré; *Rubies* with music by Igor Stravinsky; and *Diamonds*, set to Tchaikovsky's *Symphony No. 3*.

PRICKED, Boston Ballet, Boston Opera House, 539 Washington St., 866-523-7469. **May 8-18**. This visually arresting repertory program features the U.S. premieres of Petr Zuska's passionate *D.M.J. 1953-1977* and Alexander Ekman's audacious *Cacti*, as well as the return of Harald Lander's breathtaking homage to classical technique, *Études*.

OPERA

ACIS AND GALATEA, Mark Morris Dance Group, Citi Performing Arts Center, The Shubert Theatre, 265 Tremont St., 866-348-9738. **May 15-18**. Director and choreographer Mark Morris brings this production of Mozart's arrangement of Handel's opera based on Ovid's *Metamorphoses* to Boston for its East Coast premiere.

DER VAMPIR, OperaHub, Plaza Theatre, Boston Center for the Arts, 539 Tremont St. **June 19-28**. This free performance of a new adaptation of Heinrich Marschner's 1828 gothic opera tells the story of Lord Ruthven, who has been charged by the other vampires in his coven with taking three virgins by the end of the third day or he will perish. This adaptation features a tighter plot and broadens the scope of the story to include contemporary pop-culture vampire references.

GALLO, Guerilla Opera, The Zack Box Theatre, The Boston Conservatory, 8 The Fenway, 617-912-9222. **May 23-31**. This world premiere chamber opera by Ken Ueno investigates how the landscape and man shape and transform each other and addresses the fundamental question of ontology: "the chicken or the egg?"

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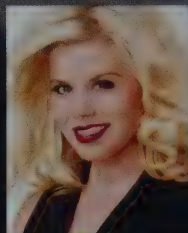
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49 SOCIAL, 49 Temple Pl., 617-338-9600. The latest addition to the expanding Downtown Crossing culinary scene serves refined modern American cuisine. The seasonal dinner menu draws inspiration from around the globe while also incorporating ingredients from local New England farms. D, C, LS. 49social.com.

ARAGOSTA BAR & BISTRO, Three Battery Wharf, 617-994-9000. This latest addition to Boston's vibrant waterfront restaurant community offers a new take on Italian cuisine by award-winning chef David Daniels who shows his signature flair through hand-made pastas, prime meats and classic New England seafood. Using quality, local farm-raised ingredients, Aragosta offers a warm, social atmosphere in a stunning waterfront setting. Also offering an open kitchen with Chef's Counter and an outdoor terrace. Mon–Fri 6:30 a.m.–10 p.m.; Sat & Sun 11:30 a.m.–2 p.m. fairmont.com.

AVENUE ONE RESTAURANT, Hyatt Regency, One Avenue de Lafayette, 617-422-5579. Newly renovated and located in the heart of the Theatre District, Avenue One restaurant and lounge serves contemporary New England cuisine in a relaxed atmosphere. Enjoy a refreshing cocktail, three-course prix fixe dinner or a delectable dessert. Discounted parking available. B 6:30–11 a.m., L 11 a.m.–3 p.m., D 5–10 p.m., C, VP. regencyboston.hyatt.com.

BACK DECK, 2 West St. (corner of Washington), 617-670-0320. With three deck spaces and a menu of grill-focused favorites, Back Deck invites everyone to gather around patio tables and chairs for a charcoal-cooked meal and backyard-inspired cocktails. Its ambiance brings the outdoors inside with floor-to-ceiling open windows, carriage lighting, lush green planters, glazed brick and an open kitchen. Drawing inspiration from a roof deck, this restaurant is the ultimate urban retreat. L, D, Sat & SB, C. BackDeckBoston.com.

BAR 10, Westin Copley Place, 10 Huntington Ave., 617-424-7446. Bar 10 mixes signature martinis and lighter, modern American fare with a vibrant setting and an array of shareable dishes, including salads, flatbread pizzas and more. Voted Best Hotel Bar by *Boston* magazine and Best Civilized Nightcap by *The Improper Bostonian*. L, D, C, SB. bar10boston.com.



SWEET DREAMS: Finale, a paradise for dessert aficionados, offers such delectable dishes as the Boston Cream (above) at its Park Square location, one of two in the Boston area.

BEN & JERRY'S, 174 Newbury St., 617-536-5456; 20 Park Plaza, Ste. 14, 617-426-0890; 36 JFK St., Cambridge, 617-864-2828; other locations. The Vermont-based premium ice cream purveyors offer favorite flavors like Chunky Monkey, Phish Food and Cherry Garcia, as well as cookies, brownies and refreshing fruit smoothies.

BISTRO du MIDI, 272 Boylston St., 617-426-7878. Bistro du Midi showcases authentic cuisine from southern France in a welcoming, warm and beautiful setting overlooking the Public Garden. Executive Chef Robert Sisca presents modern creations boasting the freshest ingredients, bringing the simple, clean and bold flavors of Provence to Boston. D Sun–Wed 5–10 p.m., Thu–Sat 'til 11 p.m.; Sat & SB 11 a.m.–3 p.m. Bar: Sun–Wed 11:30 a.m.–1 a.m., Thu–Sat 'til 2 a.m. bistrodumidi.com.

BLU, 4 Avery St., 617-375-8550. Located in the heart of the Theatre District, blu Restaurant Bar and Café is celebrating its 10th anniversary with a feast for the senses. Its contemporary American menu includes all-time favorite lobster club and smoked mozzarella sticks. Featuring spectacular floor-to-ceiling windows, blu is perfect for a pre-show dinner, corporate events, weddings, cocktail receptions and private dining. L Mon–Fri 11:30 a.m.–2:30 p.m., D Mon–Thu 5–10 p.m., Fri & Sat 'til 10:30 p.m.

CALIFORNIA PIZZA KITCHEN, 137 Stuart St., 617-720-0999; The Shops at Prudential, 800 Boylston St., 617-247-0888; CambridgeSide Galleria, 100 CambridgeSide Place, Cambridge, 617-225-2772. One of the first national chains to take pizza pies beyond the traditional sausage and pepperoni, CPK offers delicious hearth-baked pizza in innovative varieties ranging from pear and gorgonzola to Jamaican jerk

chicken to vegetarian with Japanese eggplant. For those looking beyond pizza, CPK also offers exotic appetizers, specialty pastas, tacos, sandwiches and even a gluten-free menu, all at reasonable prices.

CITYPLACE, On Stuart Street between Tremont and S. Charles streets in the State Transportation Building. Enjoy handcrafted beers at Rock Bottom Brewery, delicious treats from Panera Bread and gourmet Chinese at P.F. Chang's as well as flatbread sandwiches, specialty pizzas, custom burritos and more in the Food Court. B, L, D, C. cityplace.boston.com.

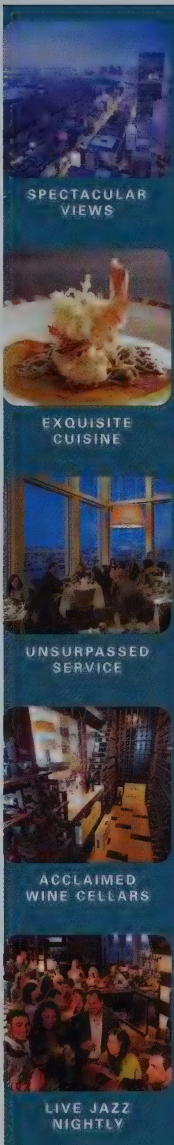
CLINK, The Liberty Hotel, 215 Charles St., 617-224-4004. Clink serves the freshest North Atlantic seafood, seasonal New England fare and delicious artisanal meats, highlights of a menu that artfully marries European culinary tradition with contemporary American innovation. The dining room features vestiges of original jail cells and an open kitchen, while gold leather seats, butcher block tables and granite accents add to the contemporary style. Nightly, Clink's lobby bar draws urban dwellers and hotel guests to an energetic and social nightlife scene in the heart of Boston. B 6:30–11 a.m., L 11:30 a.m.–3 p.m., D 5–11 p.m.

DA VINCI RISTORANTE, 162 Columbus Ave., 617-350-0007. Just a few short blocks from the Theatre District is one of the tastiest additions to Boston's stylish restaurant scene, bringing wonderful flavor and ambience to the South End. Chef Peppino's menu reflects a blend of modern and classic Italian cuisine. Da Vinci offers an array of beautifully presented antipasti and entrees, and the chef's homemade pastas are made fresh every day, as is the bread and desserts. Open Mon–Sat 5 p.m. 15 percent discount on food for parties of four or more. davinciboston.com.

DAVIO'S NORTHERN ITALIAN STEAKHOUSE, 75 Arlington St., 617-357-4810. This Boston institution is located in Park Square, within walking distance to all theatres. The Northern Italian steakhouse menu includes a selection of homemade pastas and Brandt meats (aged New York sirloin, Niman Ranch pork chop, Provini porterhouse veal chop), as well as Davio's classics and selection of fresh seafood, before or after the theatre. Enjoy a lighter fare menu in the spacious bar and parlor area. Also serves L Mon–Fri. VP. davios.com.

FAJITAS & 'RITAS, 25 West St., 617-426-1222. Established in 1989, Fajitas & 'Ritas is an easygoing restaurant and bar that features fresh, healthy Texan and barbecue cuisine at bargain prices. An all-around fun place to eat, drink and hang out, the walls are decorated with colorful murals and the bar boasts some of Boston's best—and sturdiest—margaritas. Mon & Tue 11:30 a.m.–9 p.m., Wed, Thu & Sat 'til 10 p.m.; Fri 'til 11 p.m.; Sun 'til 8 p.m. C, LS. fajitasandritas.com.

FINALE, One Columbus Ave., 617-423-3184; 30 Dunster St., Harvard Sq., Cambridge, 617-441-9797. Finale is the country's first upscale desserterie. The Food Network calls its sweets the "best of America's desserts." Guests visit the desserterie to indulge in award-winning creations like Molten Chocolate—a baked-to-order, gooey cake served with coffee gelato and chocolate-covered almonds. Finale satisfies any sweet tooth after dinner or after the show. The menu features plated desserts, appetizers, dessert wines, ports and Champagnes. The Finale Bakery features cookies, cakes, pastries and a lunch menu. Columbus Ave.: Mon 11:30 a.m.–11 p.m.; Tue–Thu 'til 11:30 p.m., Fri 'til midnight; Sat 5 p.m.–midnight; Sun 4–11 p.m. Dunster St.: Mon




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GRILL 23 & BAR, 161 Berkeley St., 617-542-2255. This top-notch, classy eatery offers prime dry-aged beef, imaginative fish and seafood, and an impressive wine list, as well as a clubby yet congenial atmosphere. Lauded for its impressive bar and as a spot for people watching. Inducted into *Boston* magazine's Hall of Fame for Best Steakhouse. Reservations strongly suggested. D.

THE HUNGRY I, 71½ Charles St., 617-227-3524. In a two-story townhouse with three working fireplaces and an outdoor patio, Chef Peter Ballarin celebrates 30 years of French country cuisine and creative desserts. Signature dishes include venison au poivre and braised rabbit à la moutard. Private dining rooms available. L, D, SB, C. hungryiboston.com.

JASPER WHITE'S SUMMER SHACK, 50 Dalton St., 617-867-9955; 149 Alewife Brook Parkway, Cambridge, 617-520-9500. Top-notch seafood such as pan-roasted lobster, award-winning fried chicken and an impressive raw bar in a casual setting. L, D. summershackrestaurant.com.

LEGAL SEA FOODS, 26 Park Plaza, Park Square Motor Mart, 617-426-4444; 255 State St., Long Wharf, 617-227-3115; Prudential Center, 800 Boylston St., 617-266-6800; 270 Northern Ave., Liberty Wharf, 617-477-2900; other locations. Legal Sea Foods, a Boston tradition for more than 50 years, features more than 40 varieties of fresh fish and shellfish as well as an award-winning wine list. Named "Boston's Most Popular Restaurant" (Zagat 2010/2011). L & D. legalseafoods.com.

LUCCA RESTAURANT & BAR, 226 Hanover St., 617-742-9200; 116 Huntington Ave., 617-247-2400. This North End eatery (with a second location in the Back Bay) is still racking up accolades for its regional Italian cuisine, lively bar and elegant atmosphere. D nightly 5 p.m.–12:15 a.m. C, Valet Parking.

MASSIMINO'S CUCINA ITALIANA, 207 Endicott St., 617-523-9599. Owner/chef Massimino—former head chef of Naples' Hotel Astoria and Switzerland's Metropolitan Hotel—offers specialties like the veal chop stuffed with arugula, prosciutto, smoked mozzarella and black olives, amongst numerous other delights. L, D, LS, C. Mon–Thu 11 a.m.–10 p.m., Fri–Sun 'til 11 p.m. massiminosboston.com.

NICO RISTORANTE, 417 Hanover St., 617-742-0404. If you're looking for a relaxing evening and authentic Italian cuisine, try Nico Ristorante and Wine Bar, located just a block away from sister restaurant Strega. L, D, C, LS, VP. thevaranogroup.com.

PAPAGAYO, 283 Summer St., 617-423-1000; 15 West St., 617-423-3600; 1 Chelsea St., Charlestown, 617-242-7400. This Mexican restaurant and tequila bar boasts a fun menu of south-of-the-border favorites—from tacos, enchiladas and fajitas to quesadillas, empanadas and burritos—as well as a selection of more than 150 tequilas. L & D Mon–Wed 11:30 a.m.–10 p.m., Thu 'til 11 p.m., Sun 'til 9 p.m.; C Mon–Sat 'til 1 a.m., Sun 'til 11 p.m.

PARKER'S RESTAURANT, Omni Parker House, 60 School St. at Tremont Street, 617-725-1600. Executive chef Gerry Tice celebrates nostalgic cuisine with a contemporary flair at Parker's Restaurant, the birthplace of Boston Cream Pie, the



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POST 390, 406 Stuart St. (corner of Clarendon Street), 617-399-0015. This bi-level restaurant located at new luxury residence The Clarendon offers refined, upscale comfort food—including buttermilk fried cornish game hen and porcini mushroom pierogies—and three fireplaces for a swank, urban tavern atmosphere with fantastic views of the Back Bay. L, D, C, LS.

Q RESTAURANT, 660 Washington St., 857-350-3968. Featuring a menu of Chinese, Japanese and Thai cuisine, Q Restaurant specializes in Mongolian hot pot, a communal form of dining in which raw pieces of meat and vegetables are dipped in a steaming pot of broth. Voted Top Five Most Romantic Dining in Boston. Discounted parking at Archstone Parking Garage, five minute walk from all theaters. L & D daily 11:30 a.m.–11:30 p.m. thequsa.com.

SCOLLAY SQUARE, 21 Beacon St., 617-742-4900. Scollay Square is a warm, inviting environment serving American comfort food at a reasonable price with a sophisticated cocktail list. This neighborhood, bistro-style restaurant is a great meeting place for friends and small groups to eat, drink and socialize, and features a nightly three-course \$22 menu and a “Make Your Own Bloody Mary Bar” for SB. Open daily 11:30 a.m.–11 p.m. L, D, SB, C. scollaysquare.com.


SIP WINE BAR AND KITCHEN, 571 Washington St., 617-956-0888. With a menu featuring tapas-style plates—from sushi to grilled oysters to steak skewers—and an emphasis on wine, Sip allows diners to try different flavors and wines from around the world, and is perfect for gathering with friends before a show, after work or for brunch. Mon–Fri 4 p.m.–1 a.m., Sat & Sun 11:30 a.m.–1 a.m. SB available. sipwinebarandkitchen.com.

SMITH & WOLLENSKY, 101 Arlington St., Back Bay, 617-423-1112; 294 Congress St. at Atlantic Wharf, 617-778-2200. Indulge your senses at two Boston locations: The new Atlantic Wharf outpost on historic Boston Harbor, which boasts waterfront views and an outside lounge and patio, or Back Bay’s historic “castle,” offering “behind the scenes” tours. Atlantic Wharf: L, D. smithandwolensky.com.

SONSIE, 327 Newbury St., 617-351-2500. Recommended by *Boston* magazine as the place to “see and be seen.” The lively restaurant features a streetside cafe, 50-foot mahogany bar, brick oven, creative takes on classic American cuisine and a colorful living room. The restaurant’s newest attraction is their downstairs candlelit wine bar, an intimate and lovely brick-walled spot in which to enjoy items from a 250-bottle menu. L, D, C, LS, VP.

STODDARD’S FINE FOOD & ALE, 48 Temple Place, 617-426-0048. Stoddard’s Fine Food & Ale is a late 1800s-style pub focusing on classic American fare. Stoddard’s offers an extensive craft beer list, along with an impressive cocktail menu. Reservations recommended. D Tue–Sat 4 p.m.–2 a.m.; SB & D Sun 11 a.m.–2 a.m. C, LS, VP.

STREGA NORTH END, 379 Hanover St., 617-523-8481. The legendary Strega Ristorante in the heart of Boston’s Little Italy offers a bustling, hip atmosphere, where authentic Italian dishes like fettuccine carbonara, veal marsala and




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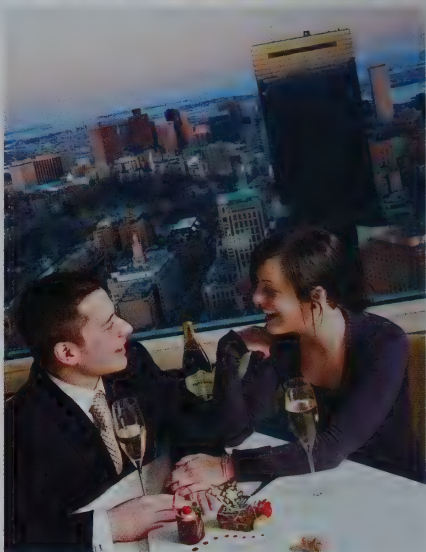


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STREGA WATERFRONT, One Marina Park Drive, Fan Pier, 617-345-3992. The jewel of the new Seaport/Innovation District, Nick Varano's flagship location brings unmatched service and unforgettable experiences to beautiful Fan Pier. Dine on authentic Italian cuisine while taking in a dazzling interior and breathtaking views of Boston Harbor. Reservations recommended. L Mon–Fri 11:30 a.m.–3 p.m., D daily 3–11 p.m. C, LS, VP. thevaranogroup.com.

TABERNA DE HARO, 999 Beacon St., Brookline, 617-277-8272. Boston's most authentic Spanish eatery, this longtime favorite boasts tapas, entrees, wines and specialty pairings inspired by cuisine from throughout Spain and family recipes from Madrid. D, C. tabernaboston.com.

THE TAJ BOSTON, 15 Arlington St., 617-536-5700. This 1927 landmark offers award-winning contemporary French cuisine. The historic Dining Room is available for special events only. The Cafe: B, L, D, Sat & SB. The Lounge: L, D, C, LS. The Bar: L, D, C, LS.

TOP OF THE HUB, 800 Boylston St., Prudential Center, 617-536-1775. There is nothing like sitting 52 stories above Boston for dining and a spectacular view of the city. The magnificent cuisine complements the breathtaking views. Live jazz seven nights a week. L, D, LS, C.



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Dining Out



Situated four stories above Washington Street in the heart of the Theatre District, Blu restaurant boasts an ultra-modern setting and a breezy, welcoming atmosphere. Located adjacent to the Sports Club/LA in the same building as the Ritz-Carlton, Blu also offers a sweeping view of the neighborhood from its two-story curved glass windows. An internationally influenced menu crafted from the freshest ingredients, though, is the real star of this hidden gem.

Appetizers lean toward Mediterranean flavors, with elegant takes on such dishes as *beef carpaccio* with arugula, horseradish, golden raisins, capers and shaved parmesan, as well as *flash-fried calamari* and *steamed mussels* with cherry tomatoes, scallions, garlic-white wine sauce and grilled miche bread. And speaking of seafood, the kitchen seems to have a gift for nautical fare, as evidenced by the *Thai shrimp* served with a sweet chili-lime sauce, rice wine cucumber and candied ginger.

As with the first course selections, entrees favor simple, healthy and eye-catching preparations.

And with a wide variety of meats and pasta from which to choose, there's something for every taste. Even those of the vegetarian persuasion

can enjoy dishes like the *vegan quinoa feast*, a medley of grilled portabella, acorn squash, broccoli rabe and roasted beets with a cilantro vinaigrette, and an array of salads, such as the *Caprese*, *baby spinach*, *Tuscan kale* and *arugula* salads.

Meat lovers are certainly not left out, as is abundantly evident with the exceptionally tender *grilled sirloin steak*, served with garlic mashed potato, asparagus and a red wine demi glaze. Seafood offerings range from *grilled swordfish* and *pan-roasted cod* to *Atlantic miso salmon* and the *lobster club*.

All of the above can be paired with a refreshing cocktail creation or a glass of wine from Blu's carefully selected list. End with one of Blu's fine dessert options, such as the *Kahlua tiramisu*—cylindrical and stacked high, this sweet and spongy take on the classic confection mirrors the stunning architectural marvel from which it originates.

BLU
4 Avery St.
617-375-8550
Refer to Dining Guide,
page 40

“**Blu boasts an ultra-modern setting and breezy atmosphere.**”



SIP WINE BAR & KITCHEN

If you find yourself in the Theatre District with a thirst for adventure, **Sip Wine Bar & Kitchen** has exactly the attitude and menu you're seeking. Sip is all about delicious variety: Wine bar on one side, traditional dining room on the other, quick-service food and provision seller on yet another (thanks to a partnership with neighboring store Avery Provision Co.). The restaurant's imaginative menu—filled with comfort foods, wild experiments, large plates and small—encourages dabbling in a range of regions and flavors.

This passion for helping diners discover a new favorite flavor is perhaps most strongly represented by Sip's wine list, with options by the bottle, full glass, half glass or "sip," encouraging you to sample a wide range of choices. The exemplary staff is happy to suggest a perfect pairing with whatever dish—or dishes—you order. And multiple dishes are definitely recommended, as you won't want to miss a single option.

For a light craving, try a sumptuous grilled flatbread, like the *mushroom flatbread* with oven-roasted mushrooms, duxelle, fontina and thyme truffle oil, or a sampling from the soup and salad menu, like

the *grilled pear salad* featuring bleu cheese, candied pecans, sun dried cranberries and lemon vinaigrette.

For a slightly heftier appetite, try the sushi or smaller plate options: the *spicy tuna tempura roll*, featuring tempura flakes, sriracha aoli and cucumber, is a delicious, creative burst of flavor unlike any you've likely experienced. Also try the "screaming rooster" *rock shrimp*, with tempura batter, sriracha and Napa cabbage, or the *tempura green beans* with chipotle barbecue dipping sauce. Or, as the size of the plates encourages, try a little of everything.

Larger offerings include a fork-tender *beef short rib*, served with celery root puree, oven-roasted mushrooms, balsamic syrup and shaved parmesan, and a *miso-glazed salmon*, served with lobster mashed potatoes, soy yuzu butter sauce and scallion threads.

Desserts include a truly show-stopping *bread pudding* with a raspberry and white chocolate custard and vanilla sauce that seems to hit every flavor point on your tongue, from sweet to savory, in chiming harmony. Indeed, if the rest of your meal hasn't already set your senses reeling, you clearly haven't been adventurous enough.

SIP

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Refer to Dining Guide,
page 43

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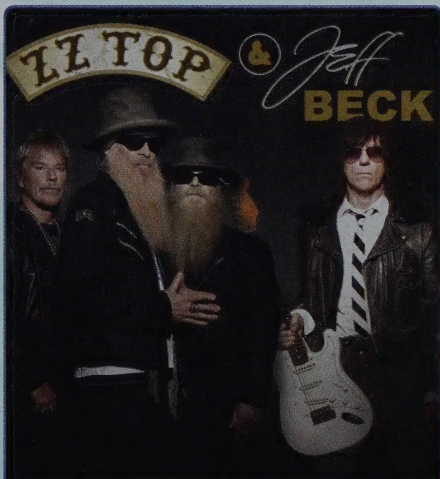


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